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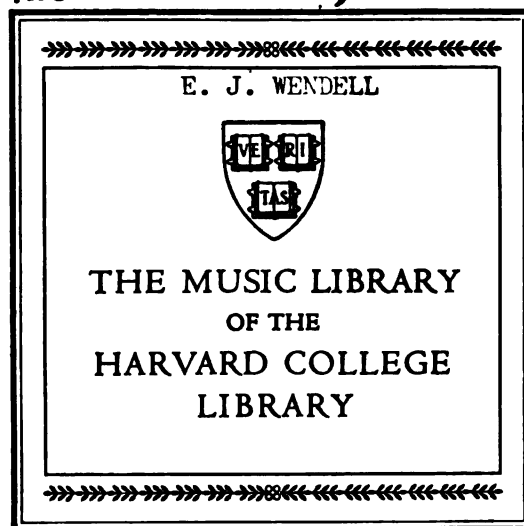
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# SONG MISCELLANY

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FOR BASS

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## Faithfu' Johnie.

L. van BEETHOVEN. Op. 108, No. 20.

Andantino semplice, amoroso teneramente.

Piano.

*p dolce* *cresc.*

The piano introduction consists of two staves in B-flat major, 2/4 time. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece begins with a piano (*p*) dynamic and a *dolce* (sweet) character, gradually increasing in volume to a crescendo (*cresc.*) before the vocal entry.

When will you come a - gain, my\_ faith - fu' Joh - nie,  
 Then win - ter's wind will blow, my\_ faith - fu' Joh - nie,  
 Then will you meet me here, my\_ faith - fu' Joh - nie,

O come na by the muir, my\_ faith - fu' Joh - nie,  
 And shall we part a - gain, my\_ faith - fu' Joh - nie,

The vocal melody is in B-flat major, 2/4 time, with a simple, plaintive tune. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand. A piano (*p*) dynamic is indicated at the start of the accompaniment.

When will you come a - gain? When the corn is  
 Then win - ter's wind will blow: Though the day be  
 Then will you meet me here? Though the night were

O come na by the muir. Though the wraiths were  
 Shall we then part a - gain? So lang's my eye

The second verse continues the vocal melody and piano accompaniment. The piano part includes a *pp* (pianissimo) dynamic marking. The piece concludes with a final piano accompaniment section marked with a *pp* dynamic and a *Rea* (ritardando) marking.

ga - ther-ed, And the leaves are with - er - ed, I will come a - gain,  
 dark wi' drift, That I can not see the lift, I will come a - gain,  
 hal - low-e'en, When the fear - fu' lights are seen, I would meet thee here,

glist'ning white, By the dim elf - can - dles' light, I would come to thee,  
 can see, Jean, That face so dear to me, Jean, We shall not part a - gain,

*p* *p*

*rall.*  
 my sweet and bon - ny, I will come a - gain.  
 my sweet and bon - ny, I will come a - gain.  
 my sweet and bon - ny, I would meet thee here.

*rall.*  
 my sweet and bon - ny, I would come to thee.  
 my sweet and bon - ny, Shall not part a - gain.

*cresc.* *cresc.* *a tempo*

*Pa* \*

*p* *cresc.*

# Heart Throbs.

Wie berührt mich wundersam.

English version by  
F. W. ROSIER.

FRANZ BENDEL.

Slowly and dreamily.

Voice.



Ah! 'tis won-der - ful to feel,      What thy words im - part;  
*Wie be-rührt mich wun-der-sam,      oft ein Wort von dir,*

Piano.



*Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \**

When thy lips the thoughts re-veal,      of my in - most heart.  
*das von dei - ner Lip - pe kam,      und vom Her - zen mir!*



*Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \**

*a tempo.*

1. Is the spell in me or thee?      Ah! 'tis vain to seek!  
2. Oh! how deep a mys - te - ry,      Binds our souls as one.  
1. *Was ist mein, und was ist dein,      ach! du weisst es nicht,*  
2. *O welch' tief Ge-heim-niss trägt      still der See - le Band,*



*Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \**

1. It must be thy sym - pa - thy, Makes my soul to speak. ———  
 2. For our hearts by fate's de - cree, Beat in u - ni - son! ———  
 1. *Wie aus dir in Lust und Pein mei - ne See - le spricht.* ———  
 2. *dass aus bei - der Her - zen schlägt, was ein Herz em - pfand.* ———

*rit.* *dim.*

*rit.* *dolce.*

*rit.*

*a tempo.*  
*pp*  
 Ah! 'tis won - der - ful to feel What thy words im - part;  
*Wie be - rührt mich wun - der - sam oft ein Wort von dir,*

*dolcissimo.*

*a tempo.*

*f* *pp rit.* 1. 2.  
 when thy lips the thought reveal Of my in - most heart. heart.  
*das von dei - ner Lip - pe kam und vom Her - zen mir. mir. a tempo.*

*pp rit.* *dolce.*

*f* *pp rit.* *dolce.*



# The little Dustman. (SANDMÄNNCHEN.)

JOH. BRAHMS.

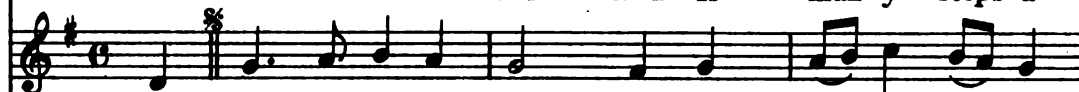
Andante.

VOICE.



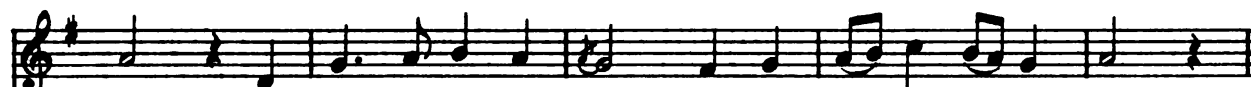
1. The flow-rets all sleep sound - ly Be - neath the moon's bright  
Birds that sang so sweet - ly When noon-day sun rose  
See, the lit - tle dust - man At the win - dow shows his  
Ere the lit - tle dust - man Is man - y steps a -

GESANG.



1. Die Blü - me-lein sie schla - fen schon längst im Mon-den -  
Vö - ge-lein sie san - gen so süß im Son-nen -  
männ-chen kommt ge - schli - chen und guckt durch's Fen-ster -  
männ-chen aus dem Zim - mer es schläft mein Herz-chen

PIANO.



ray, They nod their heads to - geth - er And dream the night a - way.  
high, With - in their nests are sleep - ing, Now night is drawing nigh.  
head, And looks for all good chil - dren, Who ought to be in bed.  
way, Thy pret - ty eyes, my dar - ling, Close fast un - til next day.



schein, sie ni - cken mit den Kö - pfen auf ih - ren Sten-ge - lein.  
schein, sie sind zur Ruh ge - gan - gen in ih - re Nestchen klein.  
lein, ob ir - gend noch ein Lieb - chen nicht mag zu Bet - te sein.  
fein, es ist gar fest ver - schlos - sen schon sein Guck-äü - ge - lein.



The bud-ding trees wave to and fro, And mur - mur soft and  
 The crick-et as it moves a-long A-lone gives forth its  
 And as each wea-ry pet he spies Throws dust in-to its  
 But they shall ope at morn-ing's light And greet the sun-shine

Es rüt-telt sich der Blü-thenbaum, er säu-selt wie im  
 Das Heim-chen in dem Aeh-ren-grund, es thut al-lein sich  
 Und wo er nur ein Kind-chen fand, streut er ihm in die Au-gen  
 Es leuch-tet Mor-gen mir Willkomm das Aeu-ge-lein so

low.  
 song.  
 eyes.  
 bright. } Sleep on! sleep—on, sleep on, my lit-tle one!

Traum:  
 kund:  
 Sand.  
 fromm. } Schla-fe, schla-fe, schlaf' du mein Kin-de-lein!

one!

2. The  
 3. Now  
 4. And

lein!

2. Die  
 3. Sand-  
 4. Sand-

# "I doan' want fu' t' stay hyeah no longah."

Tune: Danville Chariot.

Words by  
R. E. Phillips.

H. T. BURLEIGH.

Boldly, fervently.

**Voice.**

**Piano.**

1. Oh! swing low, sweet cha-ri - ot! Pray let - a me en - ter in, — An' I  
2. Oh, sweet hohn ob Ga - bri - el! Blow, trum - pet, an' call me home, An' I

doan' want fu' t' stay hyeah no lon - - gah! Yes, I  
doan' want fu' t' stay hyeah no lon - - gah! Oh, I'se

done bin tem'-ted, done bin tried, I bin to de wa - tahs An' I  
tired o' strummin' de ol' ban - jo, Whar de an - gels is hum-min' I'se er -

bin babtiz'd, An' I doan' want t' stay hyeah no lon - - gah! Yes,  
gwine to go, An' I doan' want t' stay hyeah no lon - - gah! Yes, I

down to de wa - tahs - a I wuz led, An' ma soul wuz fill'd - a wid de  
done bin read - y fu' t' chune ma lyre Fu' t' join de mu - sic ob de

heab'n-ly bread, An' I doan' want t' stay hyeah no lon - - gah! Oh!  
 heab'n-ly choir, An' I doan' want t' stay hyeah no lon - - gah! Oh,

*p*

swing low, sweet cha - ri - ot! Pray let - a me en - ter in, — An' I  
 sweet hohn ob Ga - bri - el, Blow, trum-pet, an' call me home, — An' I

doan' want fu' t' stay hyeah no lon - - gah!  
 doan' want fu' t' stay hyeah no lon - - gah!

## Lov'd by thee.

Words by BROWNING.

(Messo-Soprano, or Baritone.)

OTTO CANTOR.

Allegro strepitoso.

**Voice.** *mf marcato*

Be a God and

**Piano.** *f* *mf risoluto*

hold me with a charm, Be a

*rit. e dim.*

man and fold me with thine arm;

*rit. e dim.*

*a tempo* *rall. espr.* *rit.*

Teach me, on - ly teach, love, as I ought, as I

*a tempo* *rall.* *col canto.* *rit.*



*cresc.*

ought; I will speak thy speech, love,

*a tempo* *cresc.*

*marcato*

think thy thought, Meet, if thou re -

*sf*

*più mosso*

quire it, both de - mands,

*poco accel. e cresc. - - - rit.*

Lay - ing flesh and spir - it in thy hands; —

*poco accel. e cresc. - - - rit.*

*sf* *sf*

*espress. assai.*  
*marcato*

Meet, if thou re - quire it, both de - mands,

*col canto*  
*f*  
*decresc.*  
*poco a poco rall.*

*rall.*  
Lay - ing flesh and spir - it in thy hands.

*rit.*  
*molto rall.*  
*rit.*  
*molto rall.*

*molto meno - quasi adagio*  
*p*  
That shall be to - mor - row, not to - night;

*ben legato*  
*p con calma*  
*mf*

*dolce*  
I must ban - ish sor - row out of sight;

*teneramente.*

*dolce*  
Must a lit - tle weep, love, fool - - ish

*dolce*  
me! And so fall a - sleep, love, And so fall a -

*poco accel.* *sosten.* *dolce*  
sleep, love, And so fall a - sleep, love,

*poco accel.* *molto sosten.* *espress.*

*rit. al fine* *rall.*  
lov'd by thee!

*ten.* *morendo*  
*rit.* *rall.* *con espress.*

# Rosemunde.

English words by  
CLIFTON BINGHAM.

(Alto or Bass.)

C. CHAMINADE.

**Andante.**

**Voice.**

**Piano.**

*marcato assai. cresc.*

*p*

Comes he not, my heart, tell me why,  
Pour - quoi tar - det - il à ve - nir

*p ben sostenuto.*

*f*

Why so long is he de - lay - ing! Ah, does he fear to  
Quand je suis à l'at - ten - dre? Craint - il, hé - las!

*cresc.*

*p dolce.* *f poco slargando.*

list to my pray - ing, To — hear my ten - der sigh!  
mon re - gard ten - dre Et — mon pre - mier — sou - pir!

*p* *cresc.* *f*

*p*

Heav'n, that deigns to watch a - bove, O pit - y me, be - cause I love!  
Dieu qui dai - guez nous bé - nir, Pi - tié, pi - tié pour mon mar - tyr!

*p*

*f* *dim.* *p*

Heav'n, that deigns to — watch a - bove, O — pit - y, for I love! —  
O Dieu qui dai - guez nous bé - nir, Pi - tié pour mon mar - tyr! —

*mf* *dim.* *p*

*mf*

Rest - ing from the la - bor of day, — All the world lies in slum - ber deep,  
Ou - bli - ant les tra - vaux du jour, — Au vil - lage on som - meil - - le,

*mf*

*p dolce.* *cresc.* *f* *p*

I a - lone here vi - gil keep, - Wait - ing one still far a - way! Ah,  
 Quand moi seu - le i - ci je veil - le Con - dui - te - par la - mour! Faut -

*p* *cresc.* *f*

*cresc.* *cresc.*

must I wait al - way in vain - Tho' my heart may  
 il at - ten - dre son re - tour - Dans ce tris - te

*p* *cresc.* *cresc.*

*f* *dim.* *p*

break for pain? Ah, must I wait al - way in - vain, Tho' my  
 sé - jour! Faut - il at - ten - dre - son re - tour Dans

*f* *dim.* *p*

*p dolcissimo.* *p*

heart may break for pain? Ah! mine eyes are  
 ce tris - te sé - jour! Ah! des lar - mes

*p* *dim.*



*mf*

blind - ed with tears, Shall I faith - less fear him; Is there one fair - er,  
 voi - lent mes yeux! m'est - il in - fi - dè - le! Peut - è - tre, hé - las

*cresc.*

*mf*

*p* *cresc.* *f* *p* *cresc.*

dear - er, a - near him, One who his vows now hears? Ah, if they love tru - ly a -  
 une au - tre bel - le É - cou - te ses a - veux? Ah! si là - haut l'on ai - me

*p* *cresc.* *f* *p* *cresc.*

*p* *cresc.*

bove, Let me die, then, for I love; Ah! if they love tru - ly a -  
 mieux, Je veux mon - ter aux cieux; Ah! si là - haut l'on ai - me

*p* *cresc.*

*f* *p* *poco slargando.*

bove, Let me die, then, for I love, I love, I love!  
 mieux, Je veux mon - ter aux cieux, mon - ter aux cieux!

*colla voce.*

*f* *p* *lento m. g.*

# In the chimney corner.

## SONG.

Words by F.E.WEATHERLY.

FREDERIC H. COWEN.

*Lento con moto.*


VOICE. 

PIANO. 

*p espressivo.*

  
What do you see in the fire, my dar - ling, Gold - hair'd las - sie be -



  
side— my knee? Is it a cas - tle in El - do - ra - do,



*p*

Is it a lov - er from o'er the sea? — Leave the cas - tle to

*cresc.*

oth - ers, las - sie, Let the lov - er come whence he may,

*cresc.*

*mf espressivo.*

Love is love in the hum - blest cot - tage, Nev - - er mind what the

*dim.* *p*

*mf* *dim.* *p*

*poco rit.*

world will say.

*a tempo.*

*poco rit.* *p*

*p*



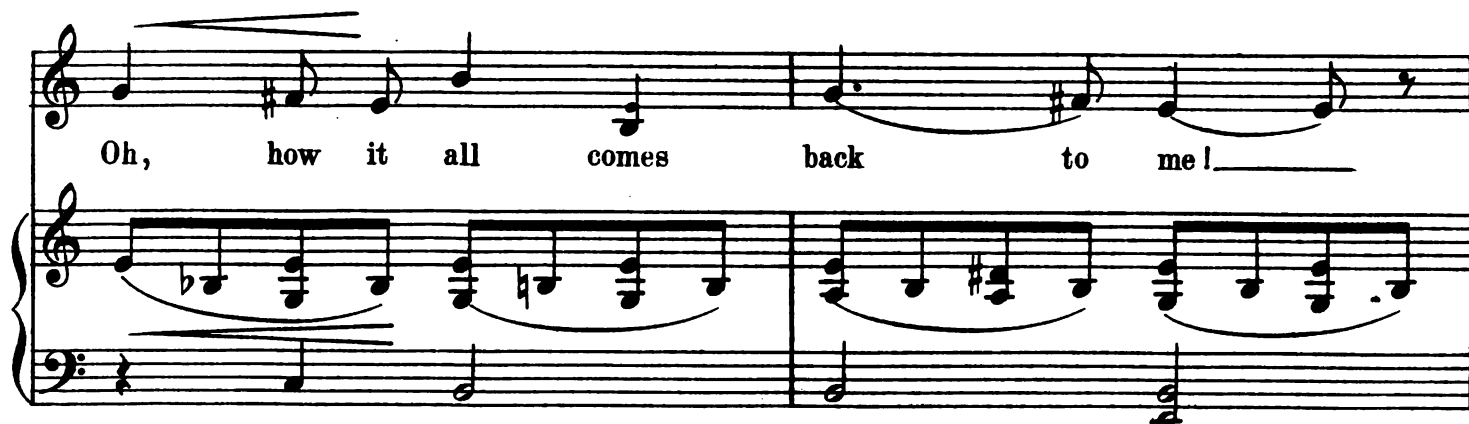
What is it there in the flames, my dar - ling,



Do you won - - der what I can see? The



old white house and the lit - tle gar - den,



Oh, how it all comes back to me!

*p* *cresc.*

Oh, the sound of the mill-wheel turn-ing! Oh the scent of the

*p* *cresc.*

*mf espressivo.*

li-lac tree! When I was a girl like

*mf*

*dim.* *p* *rit.*

you, my dar-ling, When— your grand-fa-ther court-ed me.

*dim.* *p* *rit.*

*a tempo*

*p* *dim.*

*pp*

You will grow old, — like me, my dar - ling; Time will whit - en your

*pp*

gold - en hair; Sit - ting at eve in the chim - ney cor - ner,

*sempre pp* *cresc.*

Dream - ing and watch - ing each emp - ty chair. — You will not weep as you

*sempre pp* *cresc.*

*cresc.*

sit and pon - der, You will re - mem - ber the tales we told, For

*cresc.*



*f espress.* *dim.*

while there is love in your heart, my dar - ling, The world will nev - er grow

*f espress.*

sad or old, For while there is love in your

world will nev - er grow

heart, my dar - ling, The world, the world will nev - er grow

*colla voce*

sad or old.

*rall.*

## Enticement.

("LOCKUNG.")

J. DESSAUER.

*Con moto ma tranquillo.*

VOICE.

PIANO.

Lis - - ten how the  
Hörst — du nicht die

branches rus - tie There be-side the qui - et vale. It allures you to look  
Bäu-me rau-schen drau-ssend durch die stil - le Rund? Lockt's dich nicht hinab zu

down - - ward, From the val-ley to the dale,  
lau - - schen von dem Sül-ler in den Grund,

Where are man - y riv'lets streaming Sparkling in the moon's sweet light,  
 wo die vie - len Bäche ge - hen wun - der - bar im Mon - den - schein,

And the qui - et cas - tles beam - ing In the flood from rock - - y—  
 und die stil - len Schlösser se - hen in den Fluss vom ho - - hen—

*rallent.*

height?— Knowst— thou still those err - ing bal - lads  
 Stein?— Kennst— du noch die ir - ren Lie - der

*a tempo.*

*cresc.* *f* *p*

Of the hap - py, old - en days? They return a - gain to  
 aus der al - ten, schö - nen Zeit? Sie er - wa - chen al - le

mem - -'ry By the ev'ning sun's sweet rays!  
wie - - der, Nachts, in Waldes - ein - sam - keit,

*dolce*  
Dream'-ly are the branch-es swing - ing,  
wenn die Bäu - me träu - mend lau - schen

*pp*  
Sweet - ly smells the el - der tree; Then the Nymphs below are  
und der Flie - der duf - tet schwül, und im Fluss die Ni - xen

sing - - ing: Come, for here 'tis cool and free,  
rau - - schen, komm' her-ab, hier ist's so kühl,

*dolcissimo*

Come, — for here. — 'tis cool and free,  
komm' — her - ab, — hier ist's so kühl,

*pp*

*rallent.* *a tempo.*

Come, — for here. — 'tis cool and free,  
komm' — her - ab, — hier ist's so kühl,

*rallent.* *a tempo.*

*morendo*

Come, — for here 'tis cool and free, — 'tis  
komm' — her-ab, hier ist's so kühl, — hier

*pp*

*rallent.*

cool and free!  
ist's so kühl!

*rallent.* *ppp*

# Old folks at home.

Edited by  
H. W. NICHOLL.

Words and Music by  
STEPHEN C. FOSTER.

**Voice.** *Moderato.*

**Piano.** *p cantabile*

*mf* *f* *p*

*p con espr.* *p*

1. Way down up - on de Swa - nee rib - ber, Far, far a - way,  
 2. All round de lit - tle farm I wan - der'd When I was young,  
 3. One lit - tle hut a - mong de bush - es, One dat I love,

*mp*

The musical score is written for voice and piano. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Moderato.' The piano part begins with a 'p cantabile' instruction. The score is divided into three systems. The first system shows the voice part with a whole rest and the piano part with a melodic line. The second system continues the piano part with dynamic markings of 'mf', 'f', and 'p'. The third system introduces the voice part with the lyrics, marked 'p con espr.', followed by the piano accompaniment marked 'mp'.

*p*

Dere's wha my heart is turn - ing eb - ber, Dere's wha de old folks stay.  
 Den ma - ny hap - py days I squan - der'd, Ma - ny de songs I sung.  
 Still sad - ly to my mem - 'ry rush - es, No mat - ter where I rove.

*p* *cresc.* *dim.* *p*

*mf* *dolce*

All up and down de whole cre - a - tion Sad - ly I roam,  
 When I was play - ing wid my brud - der, Hap - py was I,  
 When will I see de bees a - humming, All round de comb?

*mf*

*f* *p*

Still long - ing for de old plan - ta - tion, And for de old folks at home.  
 Oh! take me to my kind old mud - der, Dere let me live and die.  
 When will I hear de ban - jo tum - ming, Down in my good old home?

*f* *p*

## Chorus, (or Solo.)

*f*

All de world am sad and drea-ry, Eb-'ry-where I roam,

*f*

*p*

Oh! darkeys, how my heart grows wea-ry, Far from de old folks at home.

*pp rall.*

*p*

*pp rall.*

*p*

*f*

*p*



## Im Herbst.

English version by  
ELIZABETH RÜCKER.

(In Autumn.)  
(Wolfgang Müller.)

**Allegro maestoso.**  
Düster. *con voce cupa.*

(Mezzo-Soprano, or Baritone.)

ROBERT FRANZ. Op. 17, No. 6.

Voice.

Piano.

Die Hai - de ist braun, einst blüh - te sie roth; die  
The heath - er is brown, once bloom - ing so red; The

Bir - ke ist kahl, grün war einst ihr Kleid; einst ging ich zu zwei'n, jetzt  
birch - tree, once green, is bared to the blast; Once twain we did roam, I

geh' ich al - lein, weh ü - ber den Herbst und die gram - vol - le Zeit! o  
now - am a - lone; Oh! sorrow - ful Au - tumn, oh! would it were past! A -

*molto riten.* *a tempo*  
weh, o weh! weh ü - ber den Herbst und die gram - vol - le Zeit! Einst  
las, a - las! Oh! sorrowful Au - tumn, oh! would it were past! Once

*molto riten.* *a tempo*

blüh - ten die Ro - sen, jetzt wel - ken sie all, voll Duft war die Blu - me, nun  
blos - som'd the ros - es, now with - er they all, The flow - rets, once fra - grant, are

*p*

zog er her - aus; einst pflückt' ich zu zwei'n, jetzt pflück' ich al - lein;  
fad - ed a - way; To - geth - er we cull'd, I now cull a - lone;

*f* *p*

das wird ein dür - rer, ein duft - lo - ser Strauss! o weh, o weh!  
All flowers are fad - ed and scent - less to - day! A - las, a - las!

*mf* *molto riten.* *pp*

Das wird ein dür - rer, ein duft - lo - ser Strauss! Die Welt ist so öd', sie  
Yes, all the flow - ers are scent - less to - day! The world is so drear, be -

*a tempo* *mf* *p*

*Più lento* *a tempo* *riten.*

war einst so schön, ich war einst so reich, so — reich, —  
 fore 'twas so fair; I once was so glad, so — glad, —

*Più lento* *a tempo* *riten.*

*p* *pp*

*ff* *Largam. a tempo* *Breit.* *f* *Molto appassionato*  
*Sehr leidenschaftlich*

jetzt bin ich voll Noth! einst ging ich zu zwei'n, jetzt  
 now all joys are fled! Once twain we did roam, I

*a tempo*

*riten.* *f a tempo*

geh' ich al - lein! mein Lieb ist falsch, o wä - re ich  
 now am a - lone! My love is false — ah! would I were

*a tempo*

*cresc.* *riten.*

*ff* *p*

todt! mein Lieb ist falsch! o wä - re ich todt!  
 dead! My love is false — ah! would I were dead!

*cresc.*

# The Heavenly Song.

CLAUDE LYTTLETON.

(Alto, or Baritone.)

Andante maestoso.

HAMILTON GRAY.

Piano.

'Twas on a summer ev'n-ing, I heard a song so fair, It

floated through the stillness, And came I knew not where. It seem'd as though the singer Was

singing but to me The grand and wondrous mel-o-dy Of im-mor-tal-i-ty.

*ritard. molto*

*colla voce*

*a tempo*

Glo - ry to God in the high - est, Swell forth the grand re -

frain; Praise Him who brings you sal - va - tion,

*grandioso*

*allarg.*

Hail Him, who comes to reign. — A -

*colla voce* *a tempo* *f* *p*

gain the mu-sic of that song Fell on my list'ning ear, The great ma-jes-tic har-mo-nies Peal'd

forth in tones so clear. A-gain I wondered at the strain That haunted ev-'ry dream, And

*ritard. molto* long'd the singer's face to see, Be-yond the starry gleam. *a tempo* Glo - ry - to God in the

*colla voce* *a tempo*

high - est, Swell forth the grand re - frain,

Praise Him who brings you sal - va - tion, Hail Him, who comes to

*grandioso* *colla voce*

reign. And

*a tempo*

Andantino.

e'en as I mus'd, the vi - sion Of angels seem'd to rise Be-fore my raptured

Organ alone (*ad lib.*)

*a tempo*

sens - es, Be - fore my long-ing eyes: The harps of the heav'n - ly

*arpa*

min - strels Re - sound - ed through the night, And

*accel.* *ritard.* *f*

then I knew the song di - vine Came down from the Ci - ty of

*cresc. ed accel.* *colla voce*

*Tempo I.*

Light. Glo - ry to God in the high - est,

*Grandioso.*

Swell forth the grand re - frain; Praise Him who brings you sal -

*rall.* *allarg.*

va - tion, Hail Him, who comes to reign.

*colla voce* *ff a tempo*



## Solvejgs Wiegenlied.

(Solvejg's Cradle-song.)

From H. Ibsen's "Peer Gynt"

(Transposed.)

EDVARD GRIEG.

Composed in 1875.

German version by Wilh. Henzen.  
English version by Dr. Th. Baker.

Lento. (♩ = 72.)

Piano.

*pp sempre**con Ped.*

*p*

Schlaf', du theu-er-ster Kna-be mein!  
Sleep, my dar-ling my ba-by boy!

Ich will wie-gen mein Kind und wa-chen.  
I will rock thee, my child, and watch thee.

Still mir im Schoosse hat's ge-lauscht dem Sang,  
Still in my lap he hears me sing my song,

mit  
With

mir hat ge-spielt es all sein Leb - ta - ge lang.  
me has he sport-ed ev - 'ry day, all day long;

*poco animato* \* *tranq.* \*

An sei - ner Mut - ter Brust mag gern es sein all sein Leb - ta - ge lang, Gott  
Up - on his moth - er's bo - som fain he'd lie ev - 'ry day, all day long: May

*poco animato* \* *tranq.* \*

*mf* *dolce* *pp*

seg - ne es fein! An mei - nem Her - zen lass'ich's ger - ne ruh'n all sein  
God—bring him joy! I glad - ly pil - low on my heart his brow Ev - 'ry

*animato* \*

*animato* \*

*tranq.* \*

Leb - ta - ge lang; so müd' ist es nun. Schlaf', du theu - er - ster  
day, all day long; so tired is he now. Sleep, my dar - ling my

*tranq.* \*

*pp* *p*

*cresc.*

Kna - be mein! Schlaf'! Schlaf'! Ich will wie - gen mein  
 ba - by boy! Sleep! sleep! I will rock thee, my

*cresc.*

*ped.* \*

*più cresc.*

Kind und wa - chen. Schlaf'! Schlaf'! Ich will wie - gen mein  
 child, and watch thee. Sleep! sleep! I will rock thee, my

*più cresc.*

*ped.* \* *ped.* \* *ped.* \*

Kind und wa - chen, schlaf; du theu - er - ster Kna - be mein!  
 child, and watch thee. Sleep, my dar - ling, my ba - by boy!

*p* *cresc.*

*pp*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

# Rêverie.

(Victor Hugo)

English version by  
Dr. Th. Baker.

REYNALDO HAHN.

(Alto or Bass.)

**Andantino.** *p* *vezzosamente.*

**Voice.**

Puis-qu'i - ci - bas toute  
As a mar - vel - ous

**Piano.** *p e dolce.*

à - me Don-ne à quel - qu'un Sa mu - si - que, sa flam - me,  
mis - sion Of soul to soul Bears all per - fume and pas - sion

*dim.*

Ou son par - fum; Puis-qu'i - ci tou - te cho - se Don - ne tou -  
In heart's con - trol; As what - e'er on earth liv - eth With ev - 'ry

*dim. e rit.* *a tempo.*

jours Son é - pi-ne ou sa ro - se À ses a - mours,  
 morn For its love ev - er giv - eth Or rose or thorn;

*colla voce* *sf* *dim.*

*p* Puis-que l'air à la bran-che Don-ne l'oi-seau, Que l'aube à la per-  
 As the air to the branches The bird doth bring, As the sun-shine e'er

*pp* *pp*

ven - che Donne un peu d'eau, Puis-que lorsqu'el-le ar - ri - ve  
 staunch-es The tears of Spring; As the wan - der - ing bil - low

*mf rall.* *Poco più lento.* *molto rit.* *pp*

S'y re - po - ser — L'on-de amère à la ri - ve Don-ne un bai-  
 Finds rest - ful peace — When the shore's yield-ing pil - low Re - turns his

*mf* *mf* *p*

ser. *dim.* Je te don-ne à cette  
kiss: *poco stringendo.* So on thee would I

*a tempo.*

*dim.*

*espress.*

heu - re, Pen - ché sur toi, La cho - se la meil - leu - re  
lav - ish, While thou art near, What all my soul doth rav - ish

*p* *espress.*

Que j'aie en moi. Reçois donc ma pen - sé - e, Tris - te d'ail -  
And thrill with fear. 'Tis a thought yet un - spo - ken, A trembling

*poco rit.*

leurs, Qui comme u - ne ro - sé - e T'ar - ri - ve en pleurs!  
plea, And my tears are the to - ken It bears to thee!

*dim.*

*a tempo.*

Reçois mes vœux sans nom-bre, Ô! mes a-mours! Reçois la flamme et  
 I would give thee pos-ses-sion Of all my heart, All love's an-guish and

*cresc. poco a poco*

l'om-bre De tous mes jours; Mes transports pleins d'i-vres-se,  
 pas-sion To thine im-part; All my ten-der-est kiss-es,

*p* *rit.* *f*

Purs de soup-çons, Et tou-tes les ca-res-ses De mes chan-  
 That dream no wrong, And the fond-est ca-ress-es In this, my

*p ten.*

sons!  
 song!

*string.* *dim.*

## Without Thee.

SANS TOI.

(Victor Hugo.)

English version by  
Dr. Th. Baker.

(Alto or Baritone.)

GUY d'HARDELLOT.

Andante con moto.

mf

De  
What

*sempre legato, pesante e molto sostenuto.*

*ben legato*

mf

Piano.

quoi puis-je a-voir en - vi - e, De quoi puis-je avoir ef - froy,  
joys could I ev - er cov - et, What pains could I ev - er fear,

Que fe-rai-je de la vi - e, Si tu n'es plus près de moi?  
What were life, that I should love it, If no lon-ger thou wert near?

*f*

*p*

*f*

*p*



Que veux-tu que je de - vien - ne, Si je n'entends plus ton pas?  
What should I do all a - lone, love? Could I e'er thy sight fore - go?

*agitato*  
*cresc.*

Est - ce ta vie ou la mien - ne Qui s'en va? Je ne sais pas.  
Is it thy life or my own, love, That I live? I do not know.

*agitato*

*ff con passione.* *poco rall.* *molto rall.*

Qui s'en va? Je ne sais pas.  
Thine or mine? I do not know.

*ff* *poco rall.* *dim.* *p molto rall.*

*a tempo*

Tu por - tes dans la lu - miè - re, Tu por - tes dans les buis - sons  
When in sunshine thou art far - ing, Or shad - y wood-ways a - long,

*a tempo*  
*legato* *cresc.*

*f* *p* *f*

Sur une ai - le ma pri - è - re Et sur l'au - tre mes chan - sons,  
On one wing my pray'r thou't bear - ing, On the oth - er all my song,

*mf* *p* *rit.*

Sur une ai - le ma pri - è - re Et sur l'au - tre mes chan - sons.  
On one wing my pray'r thou't bear - ing, On the oth - er all my song.

*con grazia*

*p* *rit.* *2 Ped.*

*p*

De quoi puis - je a - voir en - vi - e, De  
What joys could I ev - er cov - et, What

*ben legato*

*p*

*2 Ped. \* 2 Ped. \**

*agitato*

quoi puis - je a - voir ef - froy, Que fe - rai - je de la vi - e  
pains could I ev - er fear, What were life, that I should love it,

*agitato*

*16292* *2 Ped. \** *2 Ped. \**

*p a tempo*

Si tu n'es plus près de moi? Que fe-rai-je seul, fa - rou - che, Sans  
If no longer thou wert near? Life's delight were all un - tast - ed, If

*p a tempo*

*agitato* *ff*

toi du jour et des cieux? De mes baisers sans ta bou - che, Et de mes  
thou didst not share its joys; Love without thy lips were wast - ed And sight were

*agitato* *cresc.* *ff*

*poco rit.* *con dolore*

pleurs sans tes yeux? Et de mes pleurs  
blind with-out thine eyes! Sight were blind

*poco rit.*

*rall. p* *mo - ren - do*

sans tes yeux?  
with-out thine eyes!

*rall.* *una corda* *mo - ren - do* *pp*

16292

Ah! 'tis a dream.

C. B. HAWLEY.

Moderato.

VOICE.

PIANO.

My na - tive land a - gain once

meets my eye, The old oaks raise their boughs on high; The

*ad lib.* *p rit.*

vi - o - lets greet - ing seem: Ah! 'tis a dream, Ah! 'tis a dream.

*pp rall.*

I feel the kiss that was in youth so dear, The

*pp*

words "I love" fall on my ear; I see the eyes soft beam:

*cresc.* *f*

*rit.* *pp*

Ah! 'tis a dream, Ah! 'tis a dream.

*p* *pp*

And now, when far in dis - tant

lands I roam, My heart still wan - ders to my home; But

while these fan - cies teem, still let me dream,

*dim.*

*pp rit.*

still let me dream.

*pp*

## "She never told her love."

Largo assai e con espressione.

JOS. HAYDN.

Piano.

*f* *p* *f*

*ff* *p* *ff* *p* *ff* *p* *ff*

*p* *f*

*p* *p* *cresc.*

*p*  
She nev - er told her love, She nev - er told her

love, But let con - ceal-ment, like a worm in the

bud, Feed on her dam - ask

cheek.



*pp* *crenc.* *f*

Like Pa-tience on a Rock - a - Rock.

*dolce* *p dolce* *f*

Smil - ing, smil - ing at — grief,

*p* *dim.* *p*

Smil - ing, smil - ing at

*f* *fp* *pp*

grief.

## Nirvana.

(Enrico Panzacchi)

English version by  
Dr. Th. Baker.

ARTHUR HERVEY.

**Voice.** *Andante. (♩ = 80)* *p con tristezza*

Ho sul - l'a - ni - ma il  
I am lone - ly here, and

**Piano.** *mf* *p*

te - dio: sui pia - ni di gen - na - io stan l'om - bre e l'al -  
wea - ry; in shad - ows Of mid - win - ter lie plains cold and

gor; E al - le ci - me dei mon - ti lon - ta - ni Vajl ra -  
bare; And a - broad, o - ver moun - tains and mead - ows, Fly my

min - go de - sio del mio cor. A - mor  
ten - der - est long - ings a - far. Oh my

*lunga pausa*

Poco più lento. (♩=66)

mi - o, las - sù te - co io vor - rei. Co - me fal - da di nebbia on - deg -  
dar - ling, wert thou on - ly near to - night, As a mist - y and wav - er - ing

*p dolce*

giar, E scal - dar - ti di pal - pi - ti  
fay; On my heart I would warm thee a -

*legato*

miei sotto il ge - li - do sguardo lu - nar;  
right, By you chil - ly moon's wan - der - ing ray.

*cresc.*

Mi - rar te - co la vol - ta stel - la - ta, Fi - si in  
In love's long, ten - der si - lence un - bro - ken Gaze a -

*cresc.*

*pp* *cresc.*

lun - ghi si - len - zi da - mor, E ve - der - ti sor - ri - der be -  
far on yon star - ry do - main, See thee smil - ing in rap - ture un -

*pp* *cresc.*

*And.*

*p*

a - ta E sor - ri - der, sor - ri - de - re an -  
spok - en, Ev - er smil - ing, e'er smil - ing a -

*p*

*cor.* *rit.* *pp* *a tempo*

gain. Oh co - sì tut - ti i gau - di del  
I were fain all de - lights of e -

*pp armonioso*

sen - so, tutti i gau - di dell' al - ma gio - ir,  
mo - tion, Ev - 'ry bliss to en - joy for a day,

E poi lie - vi per lè - te - re in -  
Then as air - y o'er bil - low - y

*ppp* *col canto*

men - so Co - me fal - da di neb - bia va - nir!  
o - cean As a mist-wreath to van - ish a - way!

*pp* *rit.* *pp* *pp col canto* *pp*

*dolcissimo* *ppp*

# My Lover is a Weaver.

(Mein Liebster ist ein Weber.)

English Version by  
by E. BUEK.

EUGEN HILDACH.

*Allegro con grazia.*

Voice. *mf*

Piano.

My  
Mein

lov - er is a weav - er, Who works so patient - ly, And at a piece of  
Lieb - ster ist ein We - ber, er webt so em - sig - lich an ei - nem Stückchen

*p sempre stacc.*

lin - en, In - tend - ed but for me. The woof of this true love is, The  
Lin - nen, das Lin - nen ist für mich, der Auf - zug ist die Lie - be, die

*largamente.* *lento*

warp is con - stan - cy, For love and faith must ev - er Thus well u - nit - ed  
Treu - e schlägt er ein, denn Lie - be muss mit Treu - e recht fest ver - bun - den

## Tempo I.

be.  
sein.

The  
Das

*mf*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

yarn have I been spin - ning, Thro' nights so drear and long, Of him the while oft  
Garn hab' ich ge - spon - nen in man - cher lan - gen Nacht, und hab' au dich, mein

*p sempre slacc.*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

*meno mosso*

think - ing, My lov - er true and strong. And when this piece the loom leaves,  
Lieb - ster, gar oft da - bei ge - dacht. Und kommt das Stück vom Stuh - le,

*Ad.* \* *Ad.* \*

Bleach'd in the sun'twill be, For but one year in summer, Then will our wed - ding  
bleich' ich's im Son - nen - schein, denn ü - ber's Jahr im Sommer soll uns - re Hoch - zeit

be. And while I sew the lin - en That all his art dis - plays, Sweet  
 sein. Ich sitz' der- weil und nä - he das Hochzeits- kleid - chen mir und

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

*più lento* *p. lento molto.*

dreams will I be dream-ing Of him and fu - ture days. My dress and silk - en  
 träu - me sü-ss-e Träu-me von Lie-be und von dir, das Kleidchen weiss von

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

*più mosso*

rib - bons All snow-y white shall be, When but one year in summer, when  
 Lin - nen, das Band von Sei - de fein, denn ü-ber's Jahr im Sommer, denn

*più mosso*

*Ad.* \* *Ad.* \* *Ad.* \*

**Tempo I.**

but one year in summer, Our wedding day will be.  
 ü-ber's Jahr im Sommer, soll uns're Hoch-zeit sein.



"She never told her love."

*Largo assai e con espressione.*

JOS. HAYDN.

Piano.

The musical score is written for piano and consists of four systems of music. The first system begins with a piano (p) marking and features a melody in the right hand. The second system continues the melody with dynamic markings of forte (f) and piano (p). The third system features a crescendo leading to a forte (f) section. The fourth system concludes the piece with a piano (p) marking and a crescendo.

*p*  
She nev - er told her love, She nev - er told her

love, But let con - ceal-ment, like a worm in th

bud, Feed on her dam - ask

cheek.

*p* *cresc.*

She sat, like Pa-tience on a mon-u-ment,

*pp* *cresc.* *f*

*dolce*

Smil-ing, smil-ing at—grief,

*p dolce* *f*

*p*

Smil-ing, smil-ing at

*dim.* *p*

grief.

*fp* *fp* *pp*

## Nirvana.

(Enrico Panzacchi.)

English version by  
Dr. Th. Baker.

ARTHUR HERVEY.

Voice. *Andante.* (♩=80) *p con tristezza*

Ho sul - la - ni - ma il  
I am lone - ly here, and

Piano. *mf* *p*

te - dio: sui pia - ni di gen - na - io stan l'om - bre e l'al -  
wea - ry; in shad - ows Of mid - win - ter lie plains cold and

gor; E al - le ci - me dei mon - ti lon - ta - ni Vajl ra -  
bare; And a - broad, o - ver moun - tains and mead - ows, Fly my

min - go de - sio del mio cor. *pp* A - mor  
ten - der - est long - ings a - far. Oh my

*lunga pausa*

Poco più lento. (♩=66)

mi - o, las - sù te - co io vor - rei. Co - me fal - da di nebbia on - deg -  
dar - ling, wert thou on - ly near to - night, As a mist - y and wav - er - ing

*p dolce*

giar, E scal - dar - ti di pal - pi - ti  
fay; On my heart I would warm thee a -

*legato*

miei sotto il ge - li - do sguardo lu - nar;  
right, By you chil - ly moon's wan - der - ing ray.

*p*

*cresc.*

Mi-rar te - co la vol - ta stel - la - ta, Fi-si in  
In love's long, ten - der si - lence un - bro - ken Gaze a -

*cresc.*

*pp* *cresc.*

lun-ghi si - len - zi da - mor, E ve - der - ti sor - ri - der be -  
far on yon star - ry do - main, See thee smil - ing in rap - ture un -

*pp* *cresc.*

*p*

a - ta E sor - ri - der, sor - ri - de - re an -  
spok - en, Ev - er smil - ing, e'er smil - ing a -

*p*

*cor.* *gain.* *rit.* *pp* *a tempo*

Oh co - si tut - ti i gau - di del  
I were fain all de - lights of e -

*pp armonioso*

sen - so, tutti i gau - di dell' al - ma gio - ir,  
mo - tion, Ev - 'ry bliss to en - joy for a day,

E poi lie - vi per lè - te - re in -  
Then as air - y o'er bil - low - y

*ppp col canto*

men - so Co - me fal - da di neb - bia va - nir!  
o - cean As a mist-wreath to van - ish a - way!

*pp col canto*

*dolcissimo*

*ppp*

# My Lover is a Weaver.

(Mein Liebster ist ein Weber.)

English Version by  
by E. BUEK.

EUGEN HILDACH.

*Allegro con grazia.*

Voice. My  
Mein

Piano. *mf*

Ra. \* Ra. \* Ra. \* Ra. \* Ra. \*

lov - er is a weav - er, Who works so patient - ly, And at a piece of  
Lieb - ster ist ein We - ber, er webt so em - sig - lich an ei - nem Stückchen

*p sempre stacc.*

Ra. \* Ra. \* Ra. \* Ra. \* Ra. \*

lin - en, In - tend - ed but for me. The woof of this true love is, The  
Lin - nen, das Lin - nen ist für mich, der Auf - zug ist die Lie - be, die

Ra. \* Ra. \*

*largamente.* *lento*

warp is con - stan - cy, For love and faith must ev - er Thus well u - nit - ed  
Treu - e schlägt er ein, denn Lie - be muss mit Treu - e recht fest ver - bun - den

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## Tempo I.

be. sein. The Das

*mf*

♩. \* ♩. \* ♩. \* ♩. \* ♩. \*

yarn have I been spin - ning, Thro' nights so drear and long, Of him the while oft  
Garn hab' ich ge - spon - nen in man - cher lan - gen Nacht, und hab' an dich, mein

*p sempre slacc.*

♩. \* ♩. \* ♩. \* ♩. \* ♩. \*

*meno mosso*

think - ing, My lov - er true and strong. And when this piece the loom leaves,  
Lieb - ster, gar oft da - bei ge - dacht. Und kommt das Stück vom Stuh - le,

♩. \* ♩. \*

Bleach'd in the sun'twill be, For but one year in summer, Then will our wed - ding  
bleich' ich's im Son - nen - schein, denn ü - ber's Jahr im Sommer soll uns - re Hoch - zeit

*poco a poco lento*

be. And while I sew the lin - en That all his art dis - plays, Sweet  
sein. Ich sitz' der-weiß und nä - he das Hochzeits - kleid - chen mir und

*più lento**p* *lento molto.*

dreams will I be dream-ing Of him and fu - ture days. My dress and silk - en  
träu - me sü-sse Träu-me von Lie-be und von dir, das Kleidchen weiss von

*più mosso*

rib - bons All snow-y white shall be, When but one year in summer, when  
Lin - nen, das Band von Sei - de fein, denn ü-ber's Jahr im Sommer, denn

**Tempo I.**

but one year in summer, Our wedding day will be.  
ü - ber's Jahr im Sommer, soll uns're Hoch-zeit sein.

# The Bird and the Rose.

(Alto, or Bass.)

Words by  
ROBERT S. HICHENS.

Music by  
AMY ELISE HORROCKS.

**Andante.**

**Voice.** *p* A rose that bloom'd in a

**Piano.** *p*

des-ert land Sigh'd in her lone-li - ness; A lit - tle bird that was singing near Was

*cresc.*

touch'd by her dis - tress:— "Why are you sad, sweet rose?" he said,

*mf* *p*

The musical score is written for voice and piano. It begins with a tempo marking of 'Andante.' The key signature has two sharps (F# and C#), and the time signature is common time (C). The voice part starts with a rest followed by the lyrics 'A rose that bloom'd in a'. The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand. Dynamics include piano (p), mezzo-forte (mf), and crescendo (cresc.). The score is divided into three systems, each with a voice line and a piano line. The lyrics continue across the systems: 'des-ert land Sigh'd in her lone-li - ness; A lit - tle bird that was singing near Was', 'touch'd by her dis - tress:— "Why are you sad, sweet rose?" he said,'.

*cresc.* *f rit. p* *p*

"Why do you weep and sigh?" "Ah!" said the rose, "If I had wings

*cresc.*

*a tempo.*

— To oth-er lands I'd fly."

*p*

"Why do you lin-ger here, dear bird, When you might fly a - way?" "Be -

*cresc.* *mf*

cause I love your scent, sweet rose, In this lone land I stay.

*cresc.*

*cresc.*

I lin-ger in this sol-i-tude, To cheer you with my song."

*cresc.*

*f rit. p*

"Ah! lit-tle bird, — bear me a-way, — Your spreading wings are strong."

*p*

*rit. p*

*poco più mosso.*

The lit-tle bird rais'd the sweet rose —

*accel. e cresc.*

— And spread his pin-ions fair; He flew a-way a-cross the sea

*f*

*accel. e cresc.*

*ff* *dimin.* *rall.* *Tempo I.*

Through the bright sum-mer air; But when he reach'd his

*ff* *dimin.* *rall.* *p*

nest at last, He sang a sad - der lay;

*p rit.* *pp rit.* *rall.* *pp*

His joy was hush'd, the love-ly rose Was fad-ed quite a -

*rit.* *rit.* *rall.* *pp*

way.

*rall.*

# Synnöves Lied.

(Bj. Björnson.)

## Synnöve's Song.

**Andante.**

H. KJERULF.

(Summend vor sich hin und gleichsam seufzend.)

(Humming to herself, half-sighing.)

*pp* *p* *mf* *pp* *rit.*

*p* *col canto*

*mf a tempo*

Sei nun ge - dankt für der Kind - heit Fröud, wir spiel - ten  
Oh! to re - mem - ber the hap - py hours, The plea - sant

*p poco rit.* *a tempo* *p*

fröh - lich in Wald und Haa - ge. Ich wäht', das Spiel währ - te al - le  
child - hood we spent to - ge - ther, The days of sun - light and birds and

Zeit, bis in die grau - en - den Ta - - ge. Ich wäht', das  
flow'rs, What did we know of wintry wea - - ther? We thought our

*dim. e rit.*

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Spiel, nim-mer wär' es aus, wo Bir-ken-laub grün im Wal-de  
 harrt' oft bei A-bend-zeit, und schaut' hin-ab oft zu Tan-nen-  
 play-ing must nev-er cease, We thought our flow'rs would bloom for-  
 gar-den is white with snow, At night I wait and I stand and

flim-mert, bis wo das son-ni-ge Bal-ken-haus, roth auch das  
 grün-den, der Fels doch schreck-te die ban-ge Maid, du nie den  
 ev-er, Our world was bounded by the gar-den trees, Then came the  
 shi-ver, The place is fros-ty, the cold winds blow', Oh! love, my

Kirch-lein er-schim-mert. Ich sass und  
 Weg konntest fin-den. Oh! now the  
 churchyard and the riv-er.  
 love, but you came nev-er.

rit.  
 pp  
 pp poco rit.



# L'Esclave.

Théophile Gautier.

The Bondmaid.

English version by  
Dr. Th. Baker.*Alto, or Baritone.*

ÉDOUARD LALO.

**Voice.** *Andante non troppo.*

**Piano.** *mf* *dim.* *p*

Cap-  
A

ti - ve, et peut - ê - tre ou - bli - é, e, Je  
bond - maid, and per - chance un - re - mem - ber'd, I

*una corda*

songe à mes jeu - nes a - mours, À mes beaux jours!  
dream on my spring-time of love, my days of joy!

*pp*

à mes beaux jours!  
my days of joy!

*pp* *pp*

*p cresc. mf*

Et par la fe - nê - tre gril - lé - - e  
And, thro' the bars of my win - - dow,

*pp cresc. mf*

*p cresc.*

Je re - gar - de l'oi - seau joy - eux fen - dant les cieux! —  
see a - far — the joy - ous bird di - vide the air! —

*pp cresc. p*

*p a tempo senza respirare*

Au - près de lui,  
A - wak - 'ning hope!

*p dim. rit. p*

*pp*

belle es - pé - ran - ce, Por - te - moi — sur tes  
joy - ful - ly bear me un - to him, — on thy

*pp*

*cresc.*

ai - les d'or, S'il m'aime en - cor,  
gold - en wing, if yet he love

*cresc.*

*f*

S'il m'aime en - cor!  
me, if yet he love me!

*f* *dim.*

*p poco cresc.* *p* *dim.*

Et pour en-dor-mir ma souf - fran - ce, Sus-pens mon â - me  
And wilt thou al-lay my love - an - guish, then lay my spir - it

*p poco cresc.* *pp*

*pp*

Sur son cœur Comme u - ne fleur!  
on his heart, as 'twere a flow'r!

*ppp* *ppp*

# Serenade.

Good night! good night beloved!

E. W. NEVIN.

Moderato ed espressivo.

*p*

VOICE.

Good night, good night, be -

PIANO.

*sempre p*

lov - ed, I come to watch o'er thee.

To be near thee, to be near thee, a -

lone is peace for me.

Good night, good night, be -

*poco rit.*

*a tempo.*

*dol.*

*cresc.* *dim.*

lov - ed, I come to watch o'er thee,

To be near thee, to be near thee, a -

lone is peace for me.

Good night.

*più rit.* *a tempo.*

*p*

Thine eyes are stars of morn - ing, Thy

*stacc. e sempre p*

*senza pedale*

lips are crim - son flow - ers, Good night! Good night, be -

*sempre p e stacc.*

lov - ed, While I count the wear - y hours. Thine

*p* *stacc.*

eyes are stars of morn - ing, Thy lips are crim - son

flow - ers. Good night! Good night, be - lov - ed, While I

*più rit.*  
count the wea - ry hours.

Good night.

## Verwelkt!

Withered Rose.

English version by  
Mrs. O. B. Boise.

H. PROCH.

*Andante cantabile.*

Voice. *pp*

Er gab mir ei - ne Ro - se, und  
A rare, red rose he brought me To

Piano. *pp* *fp* *pp*

nann - te sie — mein Bild; sie ruht an mei - nem Her - zen, und  
wear up - on — my breast, Its fra - grance float - ed 'round me, Its

*cresc.* *pp*

duf - tet süß und mild. Er sprach zu mir von Lie - be, von  
bloom my lips ca - ress'd. My rose art thou, he whis - per'd, O

*mf* *p* *mf*

*cresc.* *f*

Lust und Se - lig - keit; von — Lie - be,  
give thy - self to me! I — love thee!

*f* *p* *pp*



*pp*

von — Lie - be, dass treu er stets mir blie - be in  
I — love thee! I'll wear thee on my bo - som Thro'

*pp*

*ben marcato* *f* *con molto sentimento*

al - le E - wig - keit. Wie träumte ich so se - lig den won - ne - vol - len  
all e - ter - ni - ty. His words of fer - vent feel - ing Like sun - shine warmed my

*ben marcato* *f*

Traum, — das himm - li - sche Ent - zü - cken, er - fas - sen konnt' ich's  
heart, — Whose bud - ding blos - soms swell - ing, To full - est be - ing

*ff*

kaum, ich träum - te so  
start, like sun - shine, like

*cresc.* *ff* *8*

*dim. p rall. pp*

se - lig, das himm - li - sche Ent - zü - oken, er - fas - sen konnt' ich's kaum. Ver -  
 sun - shine, his words of fer - vent feel - ing like sun - shine warm my heart. A -

*p rall. pp*

welkt doch ist die Ro - se, er - lo - schen ist die Lieb;  
 las! my rose is fad - ed, The warmth of day is fled,

*dim. pp calando*

und ach! von all' der Won - ne nur ei - ne Thrän' mir blieb, nur  
 And love's pale, with - er'd blos - soms Un - tend - ed all are dead, un -

*pp calando*

ei - ne Thrän' mir blieb.  
 tend - ed all are dead.

*morendo ppp*

"Lasciali dir, tu m'ami!,,  
 "Let say, who will: you love me!"

English version by  
 Dr. Th. Baker.

FRANCESCO QUARANTA.

*Quasi Lento.* *p*

Voice. *La - scia - li dir, tu m'a - mi, tu*  
*Let say, who will, you love me, you*

Piano. *p*

*ten.* *Più mosso e con enfasi* *Meno con passione*

*m'a - mi, Tu che mi stai nel co - re, tu*  
*love me! Shrine of my heart's e - mo - tion; You*

*col canto* *pp legato e col canto* *rall.*

*ten. e lunga Poco più mosso*

*m'a - mi, Nè per ca - lun - nie in - fa - mi*  
*love me! No shame - ful word shall move me*

*col canto* *p* *p*

*Po - trai fug - gir da me, Nè per ca - lun - nie in -*  
*E'er to be - tray your heart. No shame - ful word shall*

*f* *p*

*f* *string. e cresc. sempre*

fa - mi Po - trai fug - gir da me.  
move me E'er to be - tray your heart!

*p* *f* *string. e cresc. sempre*

*portando la voce* *Con espansione e largamente* *p*

Ah! ah! La - scia - li dir, tu  
Ah! ah! Let say, who will, you

*col canto* *Largamente col canto* *p*

*marcato il basso*

*f*

m'a - mi, — Tu che mi stai nel co - re;  
love me, — Shrine of my heart's de - vo - tion; —

*p* *f*

*p* *f* *espansivo*

La - scia - li dir, tu m'a - mi, tu m'a -  
Let say who will you love me, you love

*p* *ff* *col canto*

mil  
mel

*ff*

*p*

*ff* *rall.*

*Quasi lento, Tempo I.*

*p*

*f ten.*

T'ho da - to tut - to, tut -  
Naught I de - nied thee, naught!

*pp*

*col canto*

*Più mosso e con enfasi*

to. Il can - to, La gio - ven - tù, l'a -  
I gave thee my ten - der youth, de -

*legato col canto*

*rall.*

*Meno* *ten. e lunga* *Poco più mosso* *p*

mo - re, l'a - mo - re... Vo - glio mo - rir ti ac -  
vo - tion de - vo - tion! Wel - come were death be -

*col canto* *p*

can - to, Vo - glio mo - rir con te,  
side thee, Bet - ter to die, than part!

*p* *p* *f*

*pp* *stentate*

Vo - glio mo - rir ti ac - can - to, Vo - glio mo - rir con  
Wel - come were death be side thee, Bet - ter to die, than

*pp* *p* *col canto*

*string. sempre* *portando la voce*

te. Ah! ah!  
part! Ah! ah!

*string. sempre* *col canto*

*Largamente e con espansione* *stentate ten.*

La - scia - li dir, tu m'a - mi, Ed io tho da - to La gio - ven - tù, la -  
 Let say, who will, you love me! Naught I de - nied thee: My ten - der youth, de -

*col canto* *p* *col canto* *f*

*marcato il basso* *pp*

mo - re... la gio - ven - tù, la - mo - re, l'a -  
 vo - tion, my ten - der youth, de - vo - tion, de -

*p*

*espansivo* **Tempo I.** *pp*

mo - - - re. La - scia - li dir, tu  
 vo - - - tion! Let say who will, You

*ff col canto* *pp*

*portando la voce* *con espansione* *ff*

m'a - mi, tu m'a - mi, tu m'a - mi!  
 love me, you love me, you love me!

*col canto* *ff col canto*

# Mon cœur s'ouvre à ta voix.

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(MY HEART AT THY SWEET VOICE.)

Cantabile from "Samson et Dalila."

(ALTO.)

C. SAINT-SAËNS.

Andantino.

VOICE. *p*

Mon cœur s'ouvre  
My heart at

PIANO. *p*

à ta voix com-me sou - vrent les fleurs  
thy sweet voice Swift un-folds like a flow - er

Aux bai sers de l'au-ro - re!  
When the dawn first is show - ing.

*espr.*

Mais, ô mon bien-ai - mé,  
But oh! to stop my tears



pour mieux sé - cher mes pleurs, ——— *dim.* *p* Que ta voix ———  
 Thou hast it in thy pow - er, One word more, ———

parle en - co - re! *rinf.* Dis -  
 love, be - stow - ing. To

*espr.*

moi, qu'à Da - li - la tu re - viens pour ja -  
 thy De - li - lah say Thou re - turnest for al -

*p* *pp*

mais, *rinf.* Re - dis à ma ten - dres - se Les ser -  
 way! Re - peat thy woo - ing ten - der, All the

*f* *p*

*string.* *cresc.*

ments d'au - tre - fois, ces ser-ments que j'ai -  
vows once more tell; Those sweet vows loved so

*mf rit.* *Un poco più lento.*

mais! Ah! ré -  
well! Ah! come,

ponds à ma ten - dres - se, Ver - se -  
list to my fond woo - ing, 'Tis with

*cresc.*

moi, ver-se - moi l'i - vres - se! Réponds à ma ten -  
ar - dor my heart im - bu - ing! Lis-ten un-to my

*più cresc.*

dres - se, Ré - ponds a ma ten - dres - se!  
 woo - ing, Lis - ten un-to my woo - ing.

*dim.*

Ah! — ver-se - moi, — ver-se - moi — li - vres - se!  
 Ah! — 'tis with ar - dor my heart — im - bu - ing!

*cresc.* *p* *pp*

*p molto espr.* *dim.* *pp*

*pp*

*dolce.*

Ain - si qu'on voit des blés  
 As when a - cross the field

les é - pis on - du - ler  
Zeph - yrs soft - ly are blow - ing

Sous la bri - se lé - gè - re,  
While the wheat is gen - tly sway - ing,

Ain - si fré - mit mon cœur,  
'Tis thus my heart is moved;

prêt a se con - so - ler,  
And thus while love 'tis show - ing,

À ta voix qui m'est chère, To the voice 'tis tribute pay - rel ing.

*rinf.*  
La An

*poco animato.*  
fle - che est moins ra - pide à por -  
ar - row is less fleet, That brings

ter death le in tré - pas, Que ne thy  
Than thy

*rinf.*  
l'est ton a - man - te à vo -  
love, who would fain Rush to thy

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*string.*

ler dans tes bras,  
arms at thy sight,

*string.*

*cresc.* A vo - ler dans tes bras!  
Rush to thee at thy sight.

*mf rit.*

*Un poco più lento.*

*ad.* Ah! ré - ponds à  
Ah! come, list to

*p*

ma ten - dres - se, Ver - se - moi, ver - se -  
my fond woo - ing, 'Tis with ar - dor my

*cresc.*

moi l'i - vres - se! Ré - ponds à ma ten -  
heart in - bu - ing. Lis - ten un - to my

dres - se, Ré - pons à ma ten - dres - se!  
 woo - ing, Lis - ten un - to my woo - ing,

*cresc.*

Ah! ver - se - moi, ver - se - moi l'i -  
 Ah! 'tis with ar - dor my heart im -

*f* *dim.*

*pp*  
 vres - se! Sam-son! Sam-son!  
 bu - ing. My own, Sam-son!

*pp* *p molto espr.*

je t'ai - - mel  
 I love thee!

*dim.* *pp*

# Loch Lomond.

Traditional Scottish Melody:  
Piano accompaniment by  
MAX VOGRICH.

**Voice.** *Andante espressivo.*

1. By\_ yon bonnie banks, and by yon bonnie braes, Where the  
2. 'Twas there that we part-ed in yon shady glen, On the

**Piano.** *p* *f* *pp*

sun shines bright on Loch Lo - mon', Where me and my true love Were  
steep, steep side o' Ben Lo - mon', Where in pur - ple\_ hue\_ The

ev - er wont to gae, On the bon-nie, bon-nie banks of Loch Lo - mon'.  
Hie-landhills we view, And the moon\_ com-ing out in the gloam - ing.

*rit.* *rit. col canto*



3. The wee bir-dies sing and the wild flowers spring, And in

sun - shine the wa - ters are sleep - ing, But the broken heart it kens. Nae

sec-ond Spring a - gain, Tho' the waefu' may cease frae their greet - ing.

*rit. col canto*

*poco agitato*

4. Oh! ye'll tak' the high - road and I'll tak' the low - road, And

*poco agitato*

*mf*

*cresc.*

*rall.*

I'll be in Scot - land a - fore ye, But me and my true love will

*rall.* *col canto*

*rit.*

nev - er meet a - gain On the bonnie, bonnie banks of Loch Lo - mon'.

*rit.*

## Sonnet d'amour.

(A. de Sainville.)

## Sonnet.

English version by  
Philip J. Mosenthal.

(Mezzo-Soprano or Baritone.)

FRANCIS THOMÉ.

**Voice.** *Largamente.* *Moderato ma tempo rubato.* *dolce* *string.*

Sous le so - leil qui les ir - ri - se, En do-rant leurs re-  
Gilt by the sun, like em-bers glowing, Lustrous your tress-es

**Piano.** *colla voce*

*rall.* *a tempo* *string.*

flets so - yeux, Je - voudrais dans tes blonds cheveux Pas - ser lé - ger comme la  
gleam with gold. Soft-ly the breez - es, fond yet bold, Dif - fuse their balm, gen - tly

*colla voce* *a tempo* *colla voce*

*rall.* *a tempo* *con spirito*

bri - se; Et sur ton cou char-mant où frise U - ne boucle aux plis on-du -  
blow - ing; Were I the wind, that long lock flow-ing, Un - du - lat-ing in rip - pling

*a tempo*

*rall.* *con anima*

leux, En res-pi - rer, vo-lup - tu - eux, L'en - ivrant par-fum qui me  
fold, I'd waft and toss with joy un - told, Scent of its per - fume round me

*colla voce*

*p.*

*rall.* **Più lento.**

gri- - se. Comme au ha - sard, sans y pen - ser, —  
flow - - ing. Then as the winds and lov - ers do, —

*cresc. colla voce* *sf* *dolcissimo*

*And.* \* 2 *And.*

*string.* *rall.* *a tempo*

Se-rait-ce vrai-ment t'of - fen - ser — Si sur tes lè - vres de — ce - ri - se  
Hov-ring a - bout, I'd whisp-ring sue, — Flow-er - y pet - als round you strow - ing;

*colla voce* *sf* *p colla voce* *a tempo*

*And.* 7 \*

*p* *cresc.*

Je mettais, sa - chant t'a-pai - ser — A - vec là - mour que tu m'as pri - se,  
Would you not yield, if thus — I'd woo? — All that I am — and have be - stow - ing,

*p* *cresc.*

*con grand' anima* *molto riten.* **Tempo I.** *molto cresc.* *f*

Tou - te ma vi - e, Tou - te ma vi - e en un bai - ser? —  
All that my life is, all that my life is, my love, on you?

*f* *colla voce* *molto cresc.* *f*

*And.* \*

## Abendlied. Even Song.

(Alto, or Baritone.)

Solenne.

F.v.WICKEDE.

**Piano.**

*p dolce* *rit.* *8 bassa*

**Voice.**

*p* *poco rit.*

A - bend wird es wie - der, Stil - le rings um - her, — und die Au - gen -  
 Ev - 'ning shades now dark - en, na - ture sinks in rest, — And the wear - y —

*poco rit.* *p*

lie - der sin - ken schlum - mer - schwer. Leis' in Blu - then - zwei - gen  
 eye - lids droop with sleep — op - prest. Faint - ly thro' the wood - land

*rit.* *mp* *rit.*

A - bend flü - stern weht, — fromme Herzen neigen sich zum Dank - ge -  
 whisprings come and go; — Pious - ly, with prayer, lips de - vout — o'er.

bet. flow. *Più lento.* *mp* Undauch mei - ne - See - le  
Mysoul too - is - sun - ken

*espr* *p* *poco rit.* *rit.* *p*

hatsichGott ge - weiht: *espress.* Va - ter, dir be - feh - le ich mich al - le  
deep in si - lent prayer: *cresc.* Watch, oh God, my Fa - ther, o'er my life with

*simile* *mp*

*f* *rit.* *f* *poco rit.* *rit.* *mp* *rit. dim.*  
Zeit! Va - ter, dir be - feh - le ich mich al - le Zeit!  
care! Watch, oh God, my Fa - ther, o'er my life with care!

*f* *rit.* *f* *rit.* *mp* *rit. dim.* *p dolce*

*mp* *rit.* *rit.* *rall.*











